

out diagnostic characters: this introduced the next question—"Can modern art be combined with accurate representation of nature?" Rather surprisingly the general opinion was that it can and that some bird pictures which subordinated accuracy to general composition could still be pleasing and stimulating to an ornithological eye. A firm distinction was drawn here between paintings designed for illustration and those that were not. Shackleton in particular felt that some exaggeration could enhance both the character of the bird and the composition of the picture. Gillmor spoke of the difficulties of breaking with tradition, but, on the whole, a modern tendency to make some break was welcomed.

The mention of tradition opened the final question "Is the market for bird pictures governed very much by the public's choice of familiar birds, there being few passerines painted compared to ducks, geese, game birds and waders?"

The popularity of large birds as subjects was put down to a variety of causes: from the artists' angle most present found there was more scope and more fun in a big canvas: Wallace suggested that the public in buying bird paintings wanted to bring the open spaces into their room rather than a replica of their gardens: Dr. Murphy thought that the best buyers in America were sportsmen who naturally preferred game birds (another speaker knew of a sportsman who used his paintings of game birds for sighting practice in the off-season). Scott told the sad story of a picture of goldcrests coming in over the sea which failed to find a buyer until he over-painted each goldcrest with a long-tailed duck. It then sold next day. He thought that the art galleries, with some notable exceptions, were slow to break with tradition and in this way dictated, to some extent, to both the artists and the public.

In conclusion Captain Pitman thanked Peter Scott and the other artists for a most entertaining discussion.

Much speculation and amusement was caused by A. M. Hughes' delightful cartoons of the birds at their dinner, on the menu kindly printed and presented to the Club by Messrs. Oliver and Boyd.

## **The Juvenile Plumage of *Apalis argentea* Moreau 1941 and a Note on the Habitat of the Species.**

by MR. STAFFAN ULFSTRAND

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The mountain areas on the eastern shore of Lake Tanganyika are known to contain a number of endemic bird subspecies (see Moreau 1943). So far, however, only one endemic species has been described, viz. the Kungwe *Apalis*, *Apalis argentea* Moreau 1941.

During Oxford University Tanganyika Expedition 1958, my colleague Mr. Hugh F. Lamprey and myself obtained two specimens of *A. argentea* in the Kungwe-Mahali mountains and had the opportunity to watch the species on a few occasions.

One of our specimens is in juvenile plumage which does not seem to be previously recorded in this species (Praed & Grant 1955: 419). Hence, it may be of interest to describe it briefly. The juvenile bird was collected on 24th August, 1958, near Ujamba, Kungwe-Mahali mountains, Western

District, Tanganyika Territory. It differs from adult birds chiefly through its very pronounced greenish tinge. Whilst adult birds are pure steel grey on the upperparts, the juvenile has these parts greyish green. This is particularly distinct on the wing-coverts. Also the top of the head is dark olive green. The underparts are light yellowish grey. The tail-feathers are similar in shape and colour to those of the adult. The iris of the adult bird collected by us was recorded as reddish brown, that of the juvenile as brown.

The adult specimen was collected on exactly the same spot as the juvenile on 23rd August, 1958. The habitat was gallery forest edge at an altitude of approx. 6,800 ft. There was a great deal of bamboo (*Arundinaria*) in the forest, and at clearings near the edges some tall dead trees were prominent. Both the birds were collected when seeking food in such trees, and all sight observations were made in the same habitat. Other birds characteristic of the same habitat were e.g. *Gymnobucco bonapartei cinereiceps* Sharpe, *Erannornis longicauda kivuensis* (Grote) and *Coracina caesia pura* (Sharpe).

Both the collected birds were members of a small family flock (probably the same), containing initially five or six birds. Being very mobile and shy, they were quite difficult to approach and collect, as noted also by Moreau's (1943: 393) collector. A continuous twittering call was recorded.

#### References:

- Moreau, R. E. 1943. A contribution to the ornithology of the East side of Lake Tanganyika. *Ibis* 85: 377-412.  
 Praed, C. W. Mackworth & Grant, C. H. B. 1955. Birds of Eastern and North Eastern Africa. African Handb. of Birds, Ser. I, Vol. 2. London.

## Geographic and Seasonal Variation in the Black-collared Lovebird, *Agapornis swinderniana*

by DR. KENNETH C. PARKES

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As repeatedly emphasized in Moreau's monograph of the lovebird genus *Agapornis* (*Ibis*, vol. 90, 1948, pp. 206-239), the type species *A. swinderniana* is a little-known bird and thus contrasts with the other members of one of the most popular genera in aviculture. At least two subspecies are usually recognised: the nominate *A.s.swinderniana* (Kuhl) of Liberia (which does not appear to have been collected in the past half century); and *A.s.zenkeri* Reichenow, assigned a range extending from Cameroons to western Uganda. In the Liberian population the black nuchal collar is followed by a second collar of yellow; in all others this second collar is red.

Birds from the Ituri Forest (Belgian Congo) were separated as *A.s.emini* by Neumann (*Bull. Brit. Orn. Club*, vol. 21, 1908, p. 42). This race was accepted by Sclater (*Syst. Av. Aethiop.*, pt. 1, 1924, p. 205) and Peters (*Check-list Bds. of World*, vol. 3, 1937, p. 255). Most recent authors, including Moreau (*op. cit.*), have followed Chapin (*Bull. Amer. Mus. Nat. Hist.*, vol. 75, 1939, p. 240) in synonymizing *emini* with *zenkeri*. It might be noted here that although Mackworth-Praed and Grant (*Bds. of E. and NE. Africa*, vol. 1, 1952, pp. 554-555) do not admit *emini*, they have